Examiners' Report
Lead Examiner Feedback

June 2022

Pearson BTEC Nationals
In Performing Arts (31557H)
Unit 3: Group Performance Workshop

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June 2022
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Grade Boundaries

What is a grade boundary?

A grade boundary is where we set the level of achievement required to obtain a certain grade for the externally assessed unit. We set grade boundaries for each grade, at Distinction, Merit and Pass.

Setting grade boundaries

When we set grade boundaries, we look at the performance of every learner who took the external assessment. When we can see the full picture of performance, our experts are then able to decide where best to place the grade boundaries – this means that they decide what the lowest possible mark is for a particular grade.

When our experts set the grade boundaries, they make sure that learners receive grades which reflect their ability. Awarding grade boundaries is conducted to ensure learners achieve the grade they deserve to achieve, irrespective of variation in the external assessment.

Variations in external assessments

Each external assessment we set asks different questions and may assess different parts of the unit content outlined in the specification. It would be unfair to learners if we set the same grade boundaries for each assessment, because then it would not take accessibility into account.

Grade boundaries for this, and all other papers, are on the website via this link:
http://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html

Awarding BTEC qualifications in 2022

Ofqual has set out their plans for awarding qualifications in 2022 and intend to return to a normal, pre-pandemic, approach to grading standards over by 2023. They have confirmed that 2022 will be a transition year, to reflect that we are in a pandemic recovery period and students' education has been disrupted.

Our guiding principle and approach to awarding BTEC qualification results in 2022 will be to ensure parity in relation to the approach being taken for GCSE and A level learners. BTEC courses have a different structure and design to academic qualifications - BTECs are modular qualifications (with assessments taking place throughout the course) compared to GCSEs and A levels which are linear (assessed and awarded at the same time at the end of the year), and therefore our approach needs to be different.

In 2022 we will return to the usual method of calculating BTEC qualification results, however adaptations including, U-TAGs and reduced internal assessment, are in place to provide a comprehensive package of support for students.

The basis of our awarding approach to BTECs this year is to ensure it is as fair as possible for all learners. We will use a range of evidence to set grade boundaries for the external units. Part of this evidence will be to closely monitor learner performance in all assessments that contribute to learners' final qualification grade, to ensure parity with A level and GCSEs.

Further information can be found on our website and via our Social Media channels.

31557H: Group Performance Workshop

Grade	Unclassified	Level 3			
		N	P	M	D
Boundary Mark	**0**	**9**	**18**	**30**	**43**

Introduction

Unit 3: Group Performance Workshop is a mandatory, externally assessed unit on the following qualification sizes of the BTEC Nationals in Performing Arts: Extended Certificate, Foundation Diploma, Diploma and Extended Diploma.

This Level 3 unit has 120 guided learning hours, ensuring learners have plenty of opportunity to explore working collaboratively to create a performance in response to a given stimulus.

The Unit 3 task paper is set once every year. It is normally published in January prior to external assessment in the summer series; the submission deadline for learner work is in May. Due to the ongoing impact of the pandemic the task paper this year was released in November 2021.

This unit requires learners to respond to a set task in the form of a given stimulus, this stimulus changes each series and it is essential that learners respond to the specific stimulus set in the year of assessment.

In order to respond to the stimulus provided in the set task, learners work as part of a small performance company in groups of between 3 and 7 performers. They need to use research and practical exploration to interpret the stimulus and devise an original piece of performance work to present to an invited audience.

The performance needs to be between 10 and 20 minutes long depending upon the piece, the performance discipline and/or the number of performers in the group.

As part of the set task learners must complete a digital process log at four key milestone stages. The digital process log should evidence how learners have used relevant research and practical exploration to interpret the set stimulus. It should capture the learner's contribution to the devising and rehearsal process and both reflect upon and evaluate the process and the final group performance.

The set task is marked out of 60. The digital process log is marked out of 42 and the performance out of 18. The weighting of this unit is intended to assess learner's ability to work collaboratively in order to devise a performance in response to a stimulus. Each learner's account of the

creation and devising processes is worth 70% of the final marks and centres should be aware of the importance of recording the creation and devising process in the digital process log within this externally assessed unit.

Comments from some learners in their milestone log entries still suggest that this is the first time they had gone through this type of creative process. In a few cases, it would seem that one member of the group has planned the piece and written a script for others to learn, this approach often makes it difficult for learners to evidence their process. It is therefore, again very strongly advised that learners experience collaborative work and are taught to both devise original work and to record the creative and devising process effectively as part of the teaching and learning process, prior to completing this externally assessed task.

Introduction to the Overall Performance of the Unit

As in previous series, examiners experienced a very wide range of performing arts work covering the full range of marks available.

The best work seen was created as a result of an accomplished ability to interpret the stimulus followed by a robust and rigorous devising process, which kept the stimulus at its heart and in which learners successfully collaborated in order to develop and shape material with a clear artistic vision and impressive creativity.

In the most successful work, this process was analytically documented in the digital process logs. It could also be observed in recorded clips of the developing process included with Milestone 2 and 3 of the digital process log and was evident in the final group workshop performance.

The stimulus for this examination series was a black and white photograph of a man walking along a pathway in a wooded area taken by John Gay.

Learners responded to the stimulus in a wide variety of ways and a vast range of different responses in all performance disciplines was seen.

Digital Process Log

Milestone 1: Interpretation of the Stimulus and Planning

AO1: Understand how to interpret and respond to a stimulus for a group performance

In this first log entry, the marking grid for Milestone 1 assesses the learner's ability to demonstrate their understanding of how they have interpreted and responded to the stimulus in the set task.

Learners must discuss **how** they have interpreted the stimulus through practical exploration and through relevant primary and/or secondary research. They must justify their initial creative ideas for the group performance making it clear **how** these creative ideas relate to the stimulus. Whilst doing this they must also demonstrate their contribution to and engagement with the group's interpretation of the stimulus and the generation of their ideas. It can also be helpful if learners outline their artistic aims and intentions in this milestone and, if relevant, the form and style of the performance and their intended target audience.

As usual, the strongest responses seen for this milestone entry were written by learners who were genuinely working as a group and after learners had been given the chance to:

- Practically explore possible interpretations of the stimulus.
- Undertake relevant and useful primary and/or secondary research.
- Consider and discuss the results of this practical exploration and research in order to develop their creative ideas for the group performance with the rest of their performance group, ideally including more practical exploration of their developing creative ideas.

In the best responses, the individual learner's 'voice' was clear, as was the individual's contribution to the whole group's interpretation of the stimulus and generation of ideas. In these responses, there was evidence of a thorough exploration and investigation process including relevant research which learners were applying as they began their practical exploration. All work in the best milestone entries was relevant to the stimulus and to the creative and developing process, with learners providing focused and perceptive ideas for their performance work, all of which were consistently linked back to a sophisticated interpretation of the stimulus. These milestone entries were engaging, interesting to read and provided a

genuine sense of the learner's process as they responded to the stimulus at the start of what promised to be an exciting devising and creative process.

A few learners appear to have written in hindsight and therefore described the performance idea from start to end. There was then often limited justification for their ideas which tended to be descriptive and often, at best, only showed general relevance to the stimulus.

In this series most learners wrote about their own and their group's initial response to the stimulus, and many attached a mind map of ideas as photographic evidence. For some learners this was effective as they were often not able to discuss all the ideas they and their group originally had and it provided a context of the learners' initial response and their thought process. However, the mind-map was only useful if learners undertook further exploration and research of the stimulus and related their creative ideas to the ideas recorded in their mind-map.

Some learners did not discuss any early practical exploration or relevant research and instead just provided a narrative description of what they would do or had thought about. This unfortunately, did not effectively demonstrate their understanding of how to develop work from a stimulus.

A few leaners, despite being in a group, did not appear to have worked effectively with others in their group at this stage of the process which was unfortunate in a unit such as this.

Some other learners almost ignored the stimulus and moved to another of their own choosing, for example:

We were given the photo stimulus of a man walking through a forest by John Gay, we later found that this photo was taken in Highgate forest. This photo didn't initially spark any ideas for me so I decided to look at other photos that John Gay took. I found a picture taken by him of a spiral staircase in the central criminal court, the Old Bailey in London. This made me think about a criminal's life and how once they have been criminalized, it is so hard to get out of the cycle of re-offending and the difficulties they face when trying to re-entre into society.

And

To gain further knowledge and understanding of the stimulus enabling us to create a specific plan for our piece I researched into the context of the photograph and the photographer himself john gay but made sure to keep this

research to a minimum as we did not want the context of the picture to limit our creative ideas as we wanted to keep our piece as an original interpretation. We found out john gay involves very English and British themes throughout his photography and how nature and the countryside are reflected within his work, we then began to research into British mental asylums such as broadgate in yorkshire, Broadmoor and bethel royal hospital. Followed by investigating into the mind and traits of a psychopath to enable our acting to be more realistic and believable we found involving dishonest, manipulative and narcissist traits could aid this.

This approach was rarely successful. It is important to remember that the stimulus is the equivalent of a 'question' and the more focused the learners' response is to the stimulus/question then the more successful they are going to be throughout all parts of this task.

Other less successful responses only responded to one or two aspects of the stimulus, providing a fairly superficial link with part of the stimulus to their creative ideas, for example:

The branches in the photo formed the shape of a cross which immediately made me think of religious cults so we decided to based our performance on religious cults.

In other less successful Milestone 1 entries, learners explained their ideas without providing any real sense of their 'journey', their process of practical exploration and research in order to determine their performance idea from the stimulus:

When I first saw the photo I instantly thought of a hitman as I thought the man was holding a gun. However, when one of my peers mentioned the branches of the trees being like the brain, I came up with the idea to link it to the movie split as the branches could be linked to different personalities that the man has.

Many researched the origin of the photograph and some successful responses included in-depth analysis of the photographer and his background, which in turn formed inspiration for their performance work:

I conducted research into Gay, finding he was a foreigner fascinated with the English culture and wanted his work to capture the perspective of an outsider looking in. He wanted to make an impact on English culture and Gay's love of architecture, nature and the countryside are reflected in his work. Researching Gay's work further, we used his published books in chronological order to create

an episodic structure for our piece. The order goes migration, Blackpool, Highgate & Hampstead, London's historic railway stations, Highgate cemetery, his death. We decided our artistic aim and intention is to explore the life of John Gay and the photographs that he took throughout his career. The piece will be investigating how his migration to England inspired his fascination with the country and the photographs in which he took as a foreigner looking in. Gay captured the city how people imagined it or wanted it to be.

Some learners took a more abstract approach:

When looking at the stimulus on a wider spectrum I began to look more at the emotions and themes the stimulus gave such as isolation (shown by the single person walking through the forest), a sense of mourning (shown by the monotone colors not only in the overall stimulus but the dark formal attire the subject was wearing) and the process of aging (shown by the subject being an old man).

Learners can obviously move away from the stimulus, however, in order to access higher marks, they must take the examiner on their journey in response to the stimulus and the more fully they respond to the stimulus as a whole the more successful they are likely to be:

My immediate perception when viewing the stimulus was centred on 1940's Britain. The monochrome image portrays a gentleman aged perhaps 50 to 60 years of age, dressed in formal attire and presumably carrying a thin briefcase, although the image is not clear. He appears to be walking casually alone through a shadowed, foggy wood, on a path which is well established. After some initial discussion with peers, the semantic field of war seemed to arise, giving light to Winston Churchill, Russia and espionage.

Sticking with the idea of Russia and spies, I started to conduct primary research on the March, 2018 Salisbury attack. In summary, the attack was carried out against a former Russian Intelligence Officer Sergei Skripal who had provided MI6 with secrets he held during his time working for the Russian military. His daughter Yulia was also poisoned with the nerve agent Novichok which sent Wiltshire police and national protection services into a state of emergency. The idea that Segei lived with a hidden identity brought the discussion of leading a double life and the effects it can have both on the individual and people around them. Moreover, the fact the stimulus is black and white shows in itself two contrasting opposites which are able to create a whole image and convey a more detailed narrative; therefore the cohabitation of two contradictories enables a clearer comprehension of the primary focus.

Examiners reported that there were many learner responses this year where there was no evidence of the groups' practical exploration of the stimulus, or reference to the practical exploration was very simplistic and along the lines of, *'We did an improvised task'* or, *'We created a still-image of the tree's in the photograph'*. This type of response did not provide learners with the opportunity to access the full range of marks available for this milestone log entry and often resulted in an only just '*competent*' interpretation of the stimulus.

Other learners were much more successful at integrating their practical exploration to their response to the photograph.

It is worth guiding learners, in future series, to only include research that has informed their creative ideas and is relevant to the process.

In a few cases the log entries for Milestone 2 contained evidence of a more confident ability to interpret the stimulus with the application of relevant research to the development of their practical ideas, than was evident in Milestone 1. Unfortunately, this meant that the work could not be credited in Milestone 1.

It is also worth noting that whilst it is good practice to cite and reference academic research sources, there is no need to include embedded links to source material as additional milestone evidence. Examiners will not access these references, which can take learners' valuable time to include, time which they could be spending on writing content for which they could be credited.

There are still a lot of learners who referenced practitioners whose approaches and/or techniques they had or were going to use. Many did this without providing any detail:

To approach our initial devising process we looked at Frantic Assembly's '3-point touch.' This helped us to work away from the stimuli generating movement work. We explored 3 points of contact with a partner whilst sat on chairs. We played with tempo, levels and dynamics to create variety. Standing on the chair or using the floor. To develop this we added text over our movement.

They tended not to explain how this influenced their performance ideas or practical exploration or indeed give any detail about the practical work they had participated in. This tended to result in very little to credit.

Several other learners referenced many different practitioners in this milestone entry. Learners who wrote in this way rarely explained 'why' or 'what' such a vast range of performance styles and/or practitioners' approaches/techniques was going to bring to their work. They also often tended to reveal only a very general understanding of these practitioners and often also revealed their lack of understanding of the performance styles and practitioners they referenced:

After developing these ideas……, we went on to explore different styles of theatre using practitioner influence from Brecht, Stanislavski and Berkoff. Using the different styles of theatre on the same scene allowed me to see how different styles of theatre can be blended to create a more interesting and engaging experience for the audience.

Other learners successfully integrated reference to practitioners to the practical work they were developing.

Some less successful Milestone 1 responses included a lot of generic sentences not really focused on the requirements of this aspect of the task for example:

For the performance and the group, I can bring in creativity and ideas for the dance performance and I am also able to work in a team and incorporate different ideas together. It is beneficial to the performance because it helps with making everyone in the group feel included and listened to and beneficial for when we are stuck and not being able to come up with idea for the choreography to be able to make different things to make the performance work.

And

When actually performing this piece we want to use the practical skills that we have as a group including, acting, singing and dancing being influenced by the practitioners that I studies during unit 1, which are Bob Fosses dance style and Brechts epic theatre where the characters in the performance we will use to break the fourth wall, I believe that using this technique will make the audience feel involved and actually part of the performance. We also want to add some physical theatre into the performance by using expressive dance as a scene change. We want to use one song throughout to create an impact for the audience as we will all dance to this……

A common thing that learners producing less successful milestone entries did, was to list all the ideas they had discussed as a group. Other learners' exploration of the theme became an exercise in how to make the stimulus fit their own ideas. This tended to result in very tenuous connections to the stimulus and leaps in development with very little being substantiated. These approaches were rarely helpful and again tended to limit the marks which could be awarded.

The best Milestone 1 responses were those where learners had practically explored the stimulus and had begun to work on the ideas they had researched. In these cases, the research learners had completed was relevant and embedded in their practical response and developing ideas. In all cases of higher achievement, practical exploration and research were focused and there was a clear sense that it was moving the learners forward in the devising and creative process. In all cases, the log entries took examiners on the initial stages of the devising 'journey' the learner was undergoing.

One successful learner who included a photograph of a thorough and detailed mind map which explored all aspects of the stimulus photograph wrote:

…….. We chose the four most recurring and interesting ideas to explore further and then as a group delegated who would research each idea in preparation for a sharing the next lesson.

As we lived in London we also undertook our own primary research by visiting Highgate Woods to find inspiration for choreography and content to use within the aural setting. We used this as an opportunity to take recordings of found sound, and sketch images of the structure of the trees which was later used in one of our early improvisation tasks.

My individual role was to research and explore the theme of contrast as well as any new possible ideas which arose from this. This was taken from the stark opposition of black and white and the perspective of size in the image.

I decided to look at this theme on three levels:
● Physically → observations and basic interpretations of the stimulus
● Figuratively/Metaphorically → connotations and more developed interpretations not
solely based in the literal
● Context → interpretations based on the context of the stimulus

He included a second photograph of some ideas for his practical exploration, all of which were again rooted in the stimulus.

……. we decided on the idea of fog and contrast to explore further through improvisation inspired by a TED talk by Wayne Mcgregor. We started by choosing three connotations and secondary themes of the fog being isolation, opposition and llusion vs reality. We then individually explored movement using the sketches from Highgate as guidance to inform pathways, gestural design and dynamic quality to convey these themes to create a short solo. Once solos were created, we then designed them together in the space to create counterpoint with complementing moments as shown by the photo below. In this group task, the research conducted by myself was used to inform the rules and ensure that we all explored choreography which clearly responded to the theme of contrast by embedding opposition into our work. This was achieved through dictating relationships between dancers and boundaries in the exploration of space

We then explored choreographic processes of professionals …… My choice was Alessandra Seutin and my research revealed her emphasis on aural setting and beginning by working with voice, breath and body percussion from the beginning to ingrain rhythm and a relationship to the aural setting immediately. This seemed relevant to me as I made links between the use of the body and breath as a connection to the theme of nature ……which clearly connected to one of our initial ideas whilst having very clear connections to the stimulus…….

Whilst the work would benefit from a little more specific detail of the outcome of some of the practical exploration, there is a real sense of the learner and his group's process. The journey they are on is rooted in the stimulus, in relevant research and relevant practical exploration.

In summary, it is recommended that centres encourage learners to work in their performance group in order to practically explore the stimulus, to undertake *relevant* research, to decide upon their initial creative ideas and to practically explore and develop these ideas. This will ensure that learners have access to the full range of marks for this milestone log entry.

Milestone 2 & 3: Development and realisation of creative ideas (early and mid-stage review)

AO2: Develop and realise creative ideas for a group performance in response to a stimulus
AO3: Apply personal management and collaborative skills to a group performance workshop process

In their second and third milestone log entries, learners are assessed on their ability to describe the exploratory process they have used to generate and develop their practical material in response to the stimulus, including any specific devising and/or performance techniques with which they have experimented.

They must discuss their ideas for the form and content of developing practical work in relation to the stimulus and their creative intentions for the performance.

Learners must also discuss how they have used their performance skills to develop and refine their ideas and their practical work.

Whilst discussing this process, learners must convey their contribution to the process, the application of their personal management, group-work and collaborative skills and demonstrate their engagement with the process of developing their group performance workshop.

Examiners were again very pleased to report that on the whole, the development and realisation of creative ideas were discussed securely in Milestones 2 and 3. There was often a strong sense of a collaborative approach in place in the work. Learners across all disciplines were able to discuss the devising and/or choreographic process, including the creation, rejection and refining of material.

In the strongest Milestone 2 and 3 log entries, learners justified the developing ideas for the form and content of their practical work in relation to the stimulus and the creative intentions of the group's performance. They also continually analysed how they and their group were applying their performance skills to develop and refine ideas for their practical performance work. In these log entries, learners evidenced an 'effective' and 'accomplished ability' to select and devise the practical content of their performance work. Their ideas for the developing work ranged from

'cohesive' to 'sophisticated' and were often fully justified in relation to the creative intentions of the piece.

These log entries tended to provide a coherent narrative of the exploratory process, with the set task stimulus remaining at the heart of their developing practical work. The artistic intentions behind the choices being made were always clear.

These learners tended to use technical vocabulary to describe what appeared to be a creative and inspiring development process. In these log entries there was also evidence of a deeper understanding of professional practice in relation to devising work for performance in response to a stimulus. Appropriate practitioner references sometimes underpinned the techniques chosen and were clearly understood by the learner and usefully applied in the creation of the work.

In these instances, learners usually implicitly outlined how the collaborative process was at the heart of the creative choices being made rather than having to make separate statements on how they had worked as an individual/group.

For example, in scene 5 we see Fred's friend, destiny, try and break through the barrier of Fred's mental health. She does this by singing 'Talking To The Moon' by Bruno Mars, when our actor Zara sang through this song it felt heavily blocked, this was not our original artistic aim for this song. So, we ran a workshop to help this, we gave our actor the lyrics of the song but in monologue form. This allowed the actor to explore the inner meanings of the song and the aim of the scene in greater depth without having to worry about hitting the correct notes. Once we had found the meaning for this song we felt as if the lyrics needed to be altered to fit the lore of the piece.

And

We found creating movement more difficult than we thought, so we took a step back and thought about the issue that we wanted to explore, frantic movement that resembled escapism from being in a forest. We started by using 'the forest' to create movement, beginning with using our feet to spell out the letters that led us into a movement. Whether that be a spin, floorwork or a gesture, this created a basis for a movement section that we could include in our piece, following on from this we carried on by mixing faster paced movements with slower paces to resemble the feeling of trying to run or escape somewhere without feeling like you're getting anywhere.

In these types of milestone logs, the optional recorded evidence often validated creative decisions and demonstrated confident and sophisticated performance skills.

In some other cases, there was less evidence of selectivity with learners only partially explaining the developing process and their creative ideas.

There were also some less successful examples where the stimulus seemed to have been forgotten and/or left behind during the exploratory process. Centres are reminded that Milestone 2 and 3 entries should aim to clearly evidence how learners have developed and realised their creative ideas in response to the set stimulus. The developing work should keep the stimulus at its heart throughout the process.

In other less successful milestone log entries, there was over reliance on very limited and less sophisticated techniques (e.g. thought tracking and hot seating).

In our early development stages, we used techniques such as hot seating to get into the minds of our characters, each of us asking questions and the other giving a response in character. This helped us find the tone for our piece and how each character differs from the others despite them being the same person. We also spent time brainstorming; laying out our plans and ideas for the story and challenging what we thought didn't work, this helped to build a level of trust and connection to our piece which is vital for us to work together as a group.

In many cases those learners who were less successful often provided a simple and straightforward narrative of the plot of the emerging piece and the log entries themselves tended to be narrative and descriptive in style with little sense of the exploratory process.

In each group there is going to be two men that get swapped at a point in the dance for both groups so it will start off with the first group and their man and then they will swap the man part way through the routine and the second group which is the society the man lives in and is trapped in, and the man in ours will swap part way through.
The point of the piece is that the man is loving in a dream and will show that he was asleep at the start of the piece and then will be also asleep when we end the peice. So far, we have chorography for both groups and working that up. The first group and mine have worked on a transition between the groups to show when we change from one society to the other.

In other less successful work, comments were generalised and contained little creditable detail about what the learners had changed or the impact.

In a few cases, there was more focus devoted to the choice and selection of production elements and sometimes learners' music choices or the editing of the music, than the development and realisation of the devising process and the content of the piece, which is the focus of this external assessment.

Most learners, at the very least, generally demonstrated '*appropriate*' or '*consistent*' personal management skills in their logs and accompanying recorded evidence. However, achievement at these levels was less robustly evidenced in those milestone entries that focused on describing the development of the plot, as in the last example above, or in those where learners spent time explicitly trying to evidence their personal management skills. For example, comments such as the following added little to actually evidence learners' engagement and collaboration:

Rehearsal time is very important meaning punctuality is crucial. I am always on time to rehearsal and lessons already dressed with all my jewellery off and my hair up this benefits our group as we don't waste valuable time getting changed. But one member of the group on occasions hasn't turned up to rehearsal which has set back our groups progress. After every rehearsal our group finds it helpful to create a goal that we want to achieve by next lesson so we aren't figuring out what we need to do at the start of the next rehearsal which wastes time. As a group we all need to work together and all collaborate and work together. In my opinion, my collaborative skills are strong for example, when I had the idea of lunges in the trio to show the sense of being restricted of movement which link back to the stimulus of the pathway being the restriction for the man. When doing the handstand lift I had to trust my lifter because if they held me incorrectly or slipped it could result injury. All lifts didn't take long to do as we all had a strong trust for each other.

Sections such as the example above tended not to demonstrate as valuable a contribution to the process as those who detailed specific practical exercises they had participated in to develop and refine their work. In other words, AO3 was more successfully achieved by learners showing and evidencing their personal management and contribution in their account of the devising process and generation of practical material as opposed to listing or identifying it separately. In the strongest log entries, learners' complete engagement with the devising process fully conveyed their accomplished contribution to the developing work. Their personal

management and collaborative skills were highly evident and richly conveyed as they discussed the development of their group work.

Initially, we developed a narrative using text and physicality to demonstrate to an audience who these women were and what their experiences with Bundy were like. To assist this action, we experimented with text from the Martin Crimp play "Fewer Emergencies" which we discovered through research, as we wanted our text to be quick paced and snappy. From this we began to create our own script. During this creative process we explored how we could slot in pieces of Verbatim, to add authenticity to the piece, whilst communicating the central idea of a journalistic investigation. We also utilized DV8's style of syncopated movement, to add a visual element to the space after watching their performance of "Dead Dreams of Monochrome Men", which is also about a serial killer. During a scratch performance our peers said that they liked the structure and layout of the stage because "It was balanced and visually aesthetic to the eye", however we needed explore different design aspects and proxemical choices as some characters were lost, and our audience focus was being taken to the wrong place among the stage. As a result of this, when developing further, we added two new blocks at the front of the space, so everything felt more balanced and not so upstage. I was inspired after this scratch to continue writing, as our peers exclaimed that they liked the writing style and delivery.

These learners often, although not always, tended to include more personally selected optional recorded evidence and included an explanation for it in the log entries, providing a clear justification for the award of higher marks in marking grids 2 and 3. In these cases, the supporting material was not just evidence of a process but was being used by the learner to help 'refine' the mid or final stages of the creative process. For this reason, centres are advised that it is often more useful to show learners working on the creative process in recorded Milestone 2 and 3 evidence rather than record a final moment which appears unchanged in the actual group workshop performance.

Some groups approached the devising process by working independently, with a learner responsible for each section, and then joining them together towards the end of the rehearsal process. This could be where dancers each choreographed a different section of the performance piece, or actors who simply created individual monologues as their performance. These pieces tended to be disjointed, much less successful in performance. This approach also undermined the collaborative process and meant that the learner's account of the devising process for their Milestone 2 and 3 entries was often less effective.

Some learners had done a trial run of performance work. However, they often then spent too much time, in Milestone 3 in particular, reporting on the feedback they had received, which did not really contribute usefully to evidence for these milestones, particularly if they were just recounting the peer feedback they had been given.

Other examples of less successful writing saw learners give a running commentary on how long the piece was, what rehearsals after school needed attending, what props needed buying and who was not pulling their weight in the ensemble (understandably learners were frustrated by this), however, this type of content is rarely helpful and in many cases has an impact upon the marks that can be credited:

Throughout the course of the piece, it has been quite hard as we have had students leave the college and we have had circumstances that we couldn't control, it has been a frustrating process, but we managed to get through it together and continue with the dance whether that was before or after we came together as one group. This shows great team working skills as we have managed to still get through the performance as far as we have gotten without being stressed.

And

It's hard to think about this piece as after a disastrous argument involving the first scene, I was cut out of the creative process of the piece. I instead have to do a monologue I can write on my own yet I am hindered by time and the changes that the rest of the group makes to the piece. Every rehearsal was then just me and the rest of the group arguing about how we should continue, with me wanting to get a more developed scene 1 whilst the others wanted to move on to another scene and would only move if I would work on my own scene to do next.

Examiners did also note that less successful achievement was sometimes revealed in accompanying recordings of practical work when individuals were making a less effective contribution to the work as evident in the recording.

In a significant number of milestone entries, the opportunity to comment on the refining and 'polishing' of the material during the later stages was missed. There was also often little reference to the use of performance skills to develop and refine ideas. Centres are therefore advised to encourage learners to ensure they include reference to these areas in future series.

The pandemic has clearly had an impact. From masks being worn and social distancing measures in place, to more commonly, two or three members of the group being absent either at the same time or consecutively. What was heartening though, was to see how students embraced Zoom and how many continued to devise creatively in the face of difficulties and adversity.

Most learners communicated their journey from start to finish and the group and individual progression was clear. There were explanations regarding changing decisions and developing practical work which were well described. This included the development of individual practical skill as well as development of the piece, well informed by research and the integration of skills developed in rehearsal workshops.

In the most successful milestone entries, the learners' sustained and accomplished contribution was evidenced through their personal input to the development of ideas, often involving extensive planning, focused practical activity and an analytical approach to refining material during the creation and devising process:

In another one of our sessions, we started by establishing a clear intention for the section being to build upon and more deeply explore the idea of isolation and how alienated, secluded and solitary the figure is in the stimulus. We decided to do it in two ways. The first was through our movement content which was primarily made of isolations or rudimentary actions using a single body part, inspired by the prosaic work of Wayne McGregor. We hoped that this physical embodiment of isolation would serve as a signpost to the audience that this section was about the theme of isolation. The simplicity of the actions could also be seen as mundane or pedestrian, providing another nice more direct link to the stimulus where a figure is simply walking and the naturalistic element supporting the theme of nature. The other way we wanted to portray the idea of isolation was through our use of space. We decided on having the phrase performed in different areas of the stage to again to again highlight isolation but as we began to develop and realise the idea, we opted for a more complex use of space to create juxtaposition; in the beginning, another dancer and I stand on stage performing completely different actions right next to each other creating contrast and showing our isolation as we are too secluded to even acknowledge or perform with the dancer next to us. During the generation and development of practical material we recognised periods of unison with minimal development and so looked to existing practitioners for inspiration. We were inspired by the work of practitioners Anna Teresa De Keersmaeker and her complex uses of

canon, accumulation and repetition in Rosas Danst Rosas as well as Alessandra Seutin's philosophy around the inherent link between the music and dance and how dancers should respect their aural settings as they prompted us to constantly think of ways to develop our initial isolation movements and connect them to the music and each other in more interesting ways. This is seen in video 2. For example; the entire phrase is done in an accumulative canon (however due to scheduling conflicts, not all dancers were present to demonstrate this in video 2) with movement designed for seamless entrances but within this larger accumulative canon there are also smaller simple canons that overlap; the beginning is the same phrase of movement and is repeated with different pauses and with some actions repeated as motifs; throughout the generation of this material we worked closely and precisely with the music even down to the count to ensure we accented and unaccented each beat and silence to emphasise each isolation and the music-dance relationship.

Milestone 4: Review and Reflection

AO5: Review and reflect on the effectiveness of the working process and the workshop performance

In their final log entry, Milestone 4, learners are assessed on their ability to review and reflect upon the effectiveness of the development process and the final group workshop performance.

Learners must analyse the development process and the final workshop performance, evaluating the impact of their own and their group's personal management and collaborative skills plus the impact of their own and the group's creative and performance skills.

In addition, learners must provide their creative ideas for further development of the performance material.

Most learners evaluated both the development process and the final performance in relation to the group and themselves and many included insightful comments and used clear examples to justify the points they were making, for example:

Throughout our development stage, we were highly successful at goal setting, making sure we had a target for each lesson, to complete, to ensure we worked effectively and at a good pace. Another skill we achieved well is contributing ideas. We were very receptive to others which created us to produce new ideas and work collaboratively.

Our organization to create extra rehearsals was extremely beneficial to the overall process, leading us to finish early and have extra time to refine our piece and focus on particular moments, like the lifts. I contributed a lot of ideas throughout the process and took the lead when choreographing the more dynamical moments, due to it being my strength of style, which lead to them being a lot stronger and more effective.

An area of development during the process would be looking at eye focus, as we did not have refine that as well as we could. By refining eye focus, it could have especially made an impact on the second section by intensifying the predatory, stalker atmosphere. Moreover, the speed of me putting the music together could have been faster, as not only did it give us limited time to practice from start to end, but then lead to us having to adapt and improvise moments, due to getting to places too early.

Our rehearsals really impacted our performance as we dedicated a lot of our rehearsal time to the lifts, which leads to them being clean and powerful. Mine and Ella's drop, to represent my death, was a priority in our rehearsal's so we can do it in a safe way, whilst making it look professional for the performance…….

Some learners used audience feedback very well to inform their own evaluation, sometimes making passing reference to the audience's opinions but always providing their own viewpoints.

During the performance as a group, I believe that a strength of ours was that we used physical contact, an example of this was when me and xxx executed a lift during the section where I fire him, another example was where xxx got lifted by xxx and xxx during their trio. It was noted during feedback with our audience that this added climax to our piece. As an individual I believe my strengths was that I had good stamina, I was able to sustain my energy for sections and use my breath for sections that was a contrast to fast movement.

Other responses that gained less marks, solely outlined or relayed the audience's feedback to their performance work without any analysis of the information. These learners tended to provide very few of their own judgments on the process and/or the final workshop performance. In these cases the learners' own judgments often tended to be limited.

At the end of our piece, we asked the audience some questions and they asked us some so here is some of the answers and feedback we got. The first question we asked was what was the piece about? And by watching our piece they managed to figure out it had something to do with trees as they could tell that out by the colour of the costumes we were wearing. Something we could improve on they said spacing and timing in a lot of the faster sections as it got a bit messy at times and with the spacing of some sections, we got very squished together. Successes of the performance they mentioned that we worked well as a company and during the whole dance you weren't just looking at one person but watching everyone and that's successful as they could tell that we worked really well together as a group. The audience also said they found it easier that it was an episodic piece instead of a narrative as it was clearer to see what was going on.

And

Some of the feedback we got on the night was that we got the point across that we were intending on getting across. People thought our performance was slick and that it was all put together well and that we spread the scenes out well. We

got told that we had good projection in our voices and we used our voices really well in the scenes. The performance was appropriate for the age group we picked, and that we reflected the stimulus well by making a feel of distress and uneasiness. We as a group believe our performance fit the stimulus really well because we took a good look at the picture when we was coming up with ideas and one of our classmates said that the Mr looked like Goebbels who was Hitlers propaganda guy, even though it wasn't our first idea we as a group think it was the best idea

In responses that gained fewer marks, ideas for improvement lacked detail and depth and learners were unable to suggest creative and cohesive ideas for further development beyond the addition of perhaps simple suggestions for lighting and the development of other production elements or further rehearsal. This was reduced further in some responses to adding a scene in order to make the performance longer without providing any reason why making the performance longer would be a good idea.

In other cases, many learners provided sophisticated and creative ideas for further development of the performance material in order to improve the communication of their creative intentions.

One other way I would develop this piece would be to explore Grace's relationship with her friends. Not only would this tie into both the creative intention, and the research we would do, but it would also help to show a clear contrast in the friendship, all the way from the beginning scene to the resolution, where it will be even more evident of the friendship being directly effected. This will be achieved by developing an entirely new scene to show the bond between Grace and her friends, body language will also be used, not only to develop personal skills of show not tell, but to show creative intention of the relationships effected due to psychosis. This would relate back to feedback we have been given by improving timing in the piece, being able to pace it better due to some scenes being re-written but also directly improve upon my performance skills such as timing, movement memory, projection and contribution.

And

If we were to develop the piece further, I would have experimented with the use of shadows in the end section as I felt that we could have shown more of a struggle between Red and the Man and prolonged this section helping to build climax and create more of an emotional connection between the audience and Red. However, our sharp contrasting high and low levels did help to show what

was happening to Red as the shadows were clear and emphasized the narrative to the audience.

The best evaluations focused on how the plot could be developed or alternative ways of staging moments that would have a greater impact.

A few learners solely focused on the final performance and disappointingly did not reflect upon and evaluate the creative and development process. Some less strong responses described the final performance rather than evaluated their work.

Some learners used this milestone entry as a final 'log' of the last phases of rehearsal and performance. Unfortunately, it was often difficult to match this approach to the requirements of the assessment outcome, the requirements of which are outlined above at the beginning of this section of the report.

The majority of learners identified a good range of strengths and areas for development. They were able to effectively review the personal management of their group and their individual performance skills.

One of my strengths for the final performance was my vocal skills; my singing was supported and projected, allowing the lyrics to be heard as this reinforced my character's objective in the piece. I had good dynamics throughout my song in section C, enabling the performance to be engaging for the audience and communicate my character's motivation to steal the book. Facial expressions and body language were highly successful during the piece. I made sure to use my physical skills by having a more upright posture to convey Frigg's power and authority, providing the soldier to have the ability to gain her trust and steal the book, leading to his downfall. I had good musicality, strengthening the performance and enabling me to stay in time with the music and blend with the other performers during the ensemble dances. This helped refine our performance idea by having the creatures move like a chorus/ensemble to reinforce their nonhuman features and abnormal movements.

And

I noticed my dynamics were very strong throughout the whole piece, specifically during section two in my duet with Maddie, when she is controlling me. I really focused on using the beats and following her actions to make my movements very sharp, in order to present the power she has over me, particularly when she pulls me up and pushes me back down to the floor. The audience said this was strong and

the dynamics helped them understand that I was being captured. It made them feel very "tense" and captivated".

In the best responses, learners made perceptive and justified judgments on the process and the final performance piece in addition to providing sophisticated creative ideas for further development of the performance material. In these cases their evaluation was thorough and insightful.

Optional Evidence

Many learners included extra evidence to support their milestone log entries. Some of the additional optional evidence was useful, enhancing examiners' understanding of the learners' process and supported the information in the learners' milestone entries, other evidence added little to nothing to the written digital milestone logs.

In many cases, the optional evidence for Milestone 1 included a photograph of the learner's or group's mind-map, which was only really helpful if content of the mind-map was referred to in the Milestone 1 log. Occasionally, the mind-maps were not readable in these photographs.

A number of learners included an image of the stimulus photograph in Milestone 1, which added nothing to their work, nor did some other photographs such as those along the lines of, 'our group having a group discussion'.

Several centres used the same images/recordings for all learners, which was often not helpful in supporting an individual to evidence their own process, and in the least useful cases, would highlight an individual learner's lack of response, contribution and/or engagement with the developing work. Less successful recordings indicated poor group dynamics, a lack of focus from individual learners or superficial explorations.

In the most useful instances, learners very successfully utilised the opportunity to provide additional, often practical, evidence of some of the exploratory techniques they were experimenting with during the devising process. Successful examples tended to be shorter in length and demonstrated development of material over time. In the most effective milestone log entries, learners also commented on and discussed the images or recorded evidence in their written work. When used effectively to record moments of the devising and development process, this optional

evidence would support assessment and examiners could credit learners for their developing process work and award marks, particularly, for assessment objective 3.

Some centres did not follow the specified guidance regarding permitted optional evidence. Occasionally, recorded evidence was lengthy and beyond the 4 minutes stipulated for Milestone 2 and 3. Centres are advised that examiners are instructed not to watch optional evidence over the permitted time limit nor will they 'dip' into longer pieces of rehearsal or recorded material at specified time slots. In addition, examiners will only look at a maximum of 4 images for any milestone entry.

Centres are also advised that optional evidence cannot be used by learners to discuss their approach to the devising process nor should they be interviewed about the working process. Examiners will not consider this type of evidence as it is outside that permitted by assessment for this unit.

It is worth noting that learners rarely identified themselves in the recordings linked to Milestone 2 and 3 and centres are reminded that examiners watch this work before they see the final workshop performance. Therefore, identification of learners in milestone recorded evidence would be helpful in future. Alternatively, it could be helpful to send a printed-out screen shot of an early moment in the recorded optional evidence, in which learners are clearly identified.

Audio recordings of a group discussion were rarely helpful to the process if the individual learner being assessed couldn't be identified by the examiner.

Some learners included embedded clips in their digital milestone log entries, sometimes with instructions for examiners to watch particular moments within these clips. Centres are reminded that this is not something an examiner is instructed to do as part of the assessment process. All material being used for assessment must be included in the named learner's folder on the USB and must be in line with the guidance for optional evidence in the task paper and/or the unit Administrative Support Guide.

A few centres uploaded all evidence in one separate folder and did not indicate for which milestone, or occasionally even which learner, the evidence related to. In these cases, and in cases when recordings were just generic recordings of late-stage rehearsals, the use of optional evidence,

whilst not detracting from the milestone entries, tended to not support them either.

More successful responses tended be individual to the learner, with purposefully selected evidence to support the content and discussion of the devising process in their milestone log entry.

The best pieces of optional evidence were those that showed development, or a devising task that resulted in something concrete or ideas being explored because these highlighted the devising process learners had undergone.

Group Performance Workshop

AO4: Apply performance skills to communicate creative intentions during performance workshop

In their group performance workshop learners must apply their performance skills in order to communicate their creative ideas, dramatic intentions and meaning, in response to the set stimulus, to an audience. They must also apply their performance style, skills and techniques in order to demonstrate their technical command of these skills. Whilst doing this, learners should interact and respond to other performers as they contribute to the whole ensemble performance.

It was an absolute pleasure to see learners engaging and collaborating with their peers and performing at such a high level, after so long when they couldn't.

Examiners were again impressed by the variety and range of the work they watched. Work was seen in all performance disciplines and in a combination of performance disciplines and styles. There were some *very* impressive performances in all performance disciplines.

Examiners were impressed with the innovation and creativity in many performances and some stunning pieces of devised work in response to the stimulus were seen, some of which evidenced exceptional work at this level.

In the best work it was clear that learners had fully explored the devising process, had experimented with creativity, and by so doing had rejected material and closely refined their work. They tended to create work with a

depth of detail and understanding. These performances had a cohesive style and it was clear that they had been created in response to the initial stimulus material.

It was apparent in some performances that where learners had not engaged fully with the devising process, their personal contribution appeared to be limited and/or inconsistent. The use of simplistic devices and techniques often reduced achievement. Overall, this was reflected in the lack of substantial content and in unrefined and superficial performance work. As mentioned earlier, the linked monologue approach and/or the series of individual or pair/small group dances combined together tended to limit the learner's ability to produce a highly creative piece of performance work. It also occasionally limited their ability to demonstrate how they had '*contributed seamlessly*' to the ensemble performance.

Some of the most successful work seen was devised in response to a clear, creative intention closely linked to the original stimulus. In these pieces of work it was evident that the devising process had been highly creative. The work tended to have a specific performance style and to be highly original in concept. This approach tended to enable highly able performers to fully achieve and also supported those who were perhaps less confident performers to also achieve highly as a result of the creative devising process.

In contrast, some learners with strong technical skills whose final performance was only, at most, tenuously linked to the stimulus, achieved less highly.

Centres are reminded that this is not a unit which focuses on technical performance skill, and as a result many learners who achieved highly were not always the most technically accomplished; rather it was those learners who had undergone a robust and highly creative devising process who tended to produce work that most fluently communicated creative ideas, meaning and style to an audience in response to the stimulus and were, as a result, the most engaging for the examiner.

In a few cases, groups had some students who were silent within the performance or the whole group performed in mime; indeed one group largely performed a shadow play in darkness - these approaches tended to be self-limiting in the skills the learners could evidence and/or examiners could observe and so credit. Centres are reminded that all learners being

assessed should have enough opportunity to evidence their skills in the final performance in order to achieve and their work and skills need to be visible for credit to be awarded.

No one performance style or performance discipline was more interesting or successful than another. The effectiveness of the final group workshop performance depended upon how closely the performance discipline, performance style or range of styles were matched to the content of the piece and to the learner's technical performance skills.

There were some outstanding performances in which learners demonstrated sophisticated performance skills, which communicated highly original and creative performance intentions closely linked to the stimulus. These were always engaging and in some instances were captivating and moving. The most effective performance work was very creatively 'scripted', 'choreographed' and/or 'scored'. Another feature was that it was usually meticulously researched and the research was integrated seamlessly into the final performance which was closely related to the stimulus photograph.
Less effective performance work often had clumsy transitions from one moment to another and tended to reveal a lack of rehearsal and/or engagement with the devising process.

Centres are reminded that it is not a requirement that each group member should have the same exposure, and occasionally this practice lead to a predictable structure with a sequence of solo performances that rarely conveyed a highly successful ensemble performance.

The maximum group size is 7 and all performers in the piece must be being assessed in this unit. It is understandable that occasionally a learner in the performance does not complete the course and therefore has not been entered for the exam. However, centres are reminded that it is not permitted for additional performers, who are not being assessed, to appear in this group workshop performance or to be part of the devising process without specific permission from Pearson. A copy of the email confirming non-assessed performers can be part of the performance should be sent with the learner's work in order that the examiner is aware of the situation.

If there are only one or two learners on the programme then prior permission needs to be obtained from Pearson in order to make the group size up to three and this must be with another student and **not** a member of staff. A copy of the email confirming that non-assessed performers can

be part of the performance should, as outlined above, be sent with the learner's work in order that the examiner is aware of the situation.

In the majority of recordings learners identified themselves at the start of the recording, however, there were a number of centres who did not include any learner identification and had to be contacted in order to provide this important information. In other cases, photographs of the learners in school uniform, which looked to have been taken a few years earlier, were provided which meant some detective work had to be done to match each learner with a name. In other cases, groups of dancers wore the same clothes and hair styles making identification difficult; this is particularly the case in large groups with many entrances and exits.
Centres are reminded that examiners do not know the learners and all that can be done to facilitate easy identification of learners is greatly appreciated and supports the assessment process.

Recordings were generally of a good quality, making it easy to see individual learners throughout the performance and assess the specific detail of their performance. In several cases, however, the camera was too far away, sometimes even behind the audience, making it difficult to see some of the content, never mind the detail, in the work learners were performing. In these cases, learners sometimes may not have been fully credited for some of the potential detail and technical skill within their performance work. It is worth a reminder that this is an externally assessed task and that, for the sake of learners' assessment and final result, the camera should have the best view of the performance work.

Depending upon the performance space, it may be more beneficial to the assessment process to film the group workshop performance in front of a small audience and then for the group to perform a second time, if the centre would so prefer, in front of a larger audience. This second performance would not be assessed but would provide opportunity for the piece to be seen by a wider audience.

In some cases, stage lighting sometimes impacted on the clarity of the recording.
Centres should ensure that the lights do not bleach out performers' faces and that the whole stage is in camera shot throughout the performance.

In other cases, there was a problem with audibility because of the position of the camera and/or the quality of the recording. Centres should ensure that if the camera is positioned by a speaker or other sound source, and if

examiners are also meant to hear the learners speaking and/or singing, then the balance of recorded sound must enable the examiner to hear the learners' words.

In several workshop performances where learners used placards or signs it was generally difficult to see what was written on these. It was also often very difficult to see projections on film, particularly if the group were using stage lighting.

Centres are advised to record one of the final rehearsals with, if they are being used, the lighting, sound and costume that will be used in the final assessed performance and the camera in the same position as it will be for the assessed performance. This will allow for checks to be made for clarity of recording.

Some centres sent in several, up to four in the case of one centre, recordings of the group performance workshop from different cameras placed at different points in the room. This is not helpful. Examiners will only watch one recording of the performance and if multiple versions from different angles are provided, they will watch the first version which appears on the USB. All centres are encouraged in future to only provide one recording.

A few centres this year had learners whose performances were in promenade or immersive and this tended to result in sections of the performance being obscured in the recordings by audience members. Other centres had learners who worked in traverse or in the round. It would seem that these were often good examples of collaborative work but, unfortunately, the camera was either much too close to the action and was panning left and right constantly to try and capture each learner or was positioned to take in the whole performance space and was too far from the performers to pick up specific detail such as facial expressions.

Centres are reminded that examiners can only credit learners for work that can be clearly seen.

The occasional centre still recorded the audience feedback session and centres are again reminded that this is not a requirement of this unit. If these recordings are included they are not viewed by the examiner or used as part of the assessment process.

Examiners have reported the best work 'staying with them'. There were some really interesting interpretations of the stimulus, including one piece based on found research of vampire sightings and murders in Highgate Wood, the actual detective on one of the cases as well as two mediums vying for notoriety in relation to discovery of the murderer which was particularly memorable as a strong response to the stimulus.

Another memorable and very strong response to the stimulus was a quite abstract dance piece based on the fog including the obscurity, uncertainty and illusion fog creates, contrast, isolation, the supernatural and Highgate Woods themselves.

There were other moving pieces about climate change and the effects on future generations. A dance and physical theatre performance based on the aftermath and impact of fire, using the lifeless trees from the stimulus as their inspiration. A very interesting piece on leading a double life was seen which included well thought out physical theatre elements and the use of a shadow screen to portray the protagonists 'other life'. Other learners developed work in response to the stimulus on a variety of murders, fairy stories in the woods, Grimms Tales, mental health, memories, detectives, war and dementia to mention a few.

Administration

Most centres presented the work as outlined in the Administrative Support Guide for this unit. However, there were issues with some work from a small number of centres.

Centres are strongly guided to fully adhere to the demands of both the task for the specific year of entry and the requirements as detailed in the instructions within the Set Task Brief and as outlined in the Administrative Support Guide.

Centres are reminded that work ***must*** be submitted by the deadline date in the correct format in terms of recordings and PDF files. A folder should be created for each respective performance group in a centre and then sub-folders created for each learner within the relevant group folder/s. Each learner's work must be presented in its own sub-folder, along with others in the cohort, on a new, undamaged USB in a format that will play on any commonly used laptop.

The encryption of USBs caused examiners many problems this series. Centres are reminded that in order to support the assessment process, passwords, if they are used, must be provided and must be available to be accessed again by a range of relevant people throughout the window up until and beyond the day results are issued.

Centres are reminded that each individual learner's work, including milestone log entries and any accompanying images, video and/or audio material plus the recording of the group workshop performance are assessed as a whole so must be submitted together in a single folder for each learner and in an overall folder for all learners in each performance group within a centre.

Examiners are trained to mark the digital milestone log entries for all learners in each performance group before assessing learners in the relevant performance piece, hence the instruction for all learners' work in each performance group to be grouped together and easily identified by the examiner.

Centres are also reminded that they ***must*** complete the essential documents relating to each learner and the centre itself. The examiner requires these for marking and centre/learner identification. It is essential that this paperwork is printed out and provided as a hard copy which the examiner can write on, and not just sent digitally. Centres are reminded that it is not part of the examiner's role to print out and complete the administration information on the centre's paperwork.

Most centres very helpfully noted on the centre register when a learner was absent and/or when a learner hadn't completed some work, for example, a digital milestone log entry. This was very much appreciated and meant that time was not wasted by the examiner and Pearson trying to find out if the work should have been included or if the centre had made a simple administrative mistake by not including work for one or more learners.

The milestone entries should be completed on the milestone templates available on the Pearson website. Once these have been completed they should be converted and saved as a PDF document. Some centres saved each milestone entry separately and others saved all entries as one document: either approach is acceptable as long as the final version is on the official template and saved as a PDF. If a word document is used, then each milestone entry must be clearly defined with the relevant heading for each milestone.

Summary

Based on the performances seen during this series, the following should be considered:

- Centres should prepare learners to collaborate and work as a group in order to develop, devise and shape original work in response to a stimulus. Learners should be supported to fully engage with the stimulus and with the creative and development process.

- Centres should also prepare learners to record their creative and development process in milestone log entries.

- Ensure learners do not complete their Milestone 1 log entry too early on in the process or too late either.

- Before writing their Milestone 1 log entries learners should have practically explored the stimulus and undertaken relevant and useful research which they were able to apply to their developing ideas and possibly practical work. As a result of this research and practical exploration of the stimulus they should have decided upon their initial creative ideas in response to the set stimulus and begun to develop these creative ideas.

- Milestones 2 and 3 should be used to evidence the collaborative exploratory process used to generate, develop and refine practical ideas in response to a stimulus. Whilst discussing the creative process learners should convey the application of their personal management, group-work and collaborative skills and demonstrate their engagement and contribution to the process of developing their group performance workshop.

- There should be evidence of the learner's personal input to the development of ideas in Milestones 2 and 3.

- Learners should comment on the refining and 'polishing' of the material they are devising in Milestones 2 and 3. There should be reference to the use of performance skills to develop and refine ideas.

- In their Milestone 4 log entry learners should ensure they cover all the required areas for assessment objective 5. They should evaluate the process, evaluate the final workshop performance and provide ideas for further development of the performance material.

- Additional optional evidence for the digital process log should be used to provide evidence of some of the exploratory techniques and processes learners have experimented with during the devising process. Learners should also aim to refer to this evidence in the relevant milestone log entry as they comment upon and analyse the developing practical work.

- Ensure learners can be clearly identified throughout their group performance workshop.

- Ensure the detail of learners' performance work can be clearly seen in the recording and that the performance work is not obscured by audience members, lighting issues, the staging configuration and/or the angle of the camera.

- Ensure all essential documents the examiner requires for marking are included (centre register, learner authentication and record sheet) and that this paperwork is printed out and provided as a hard copy which the examiner can write on, and not just sent digitally.

- Note on the centre register if a learner is absent and/or when a learner hasn't completed some work, for example a digital milestone log entry.

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